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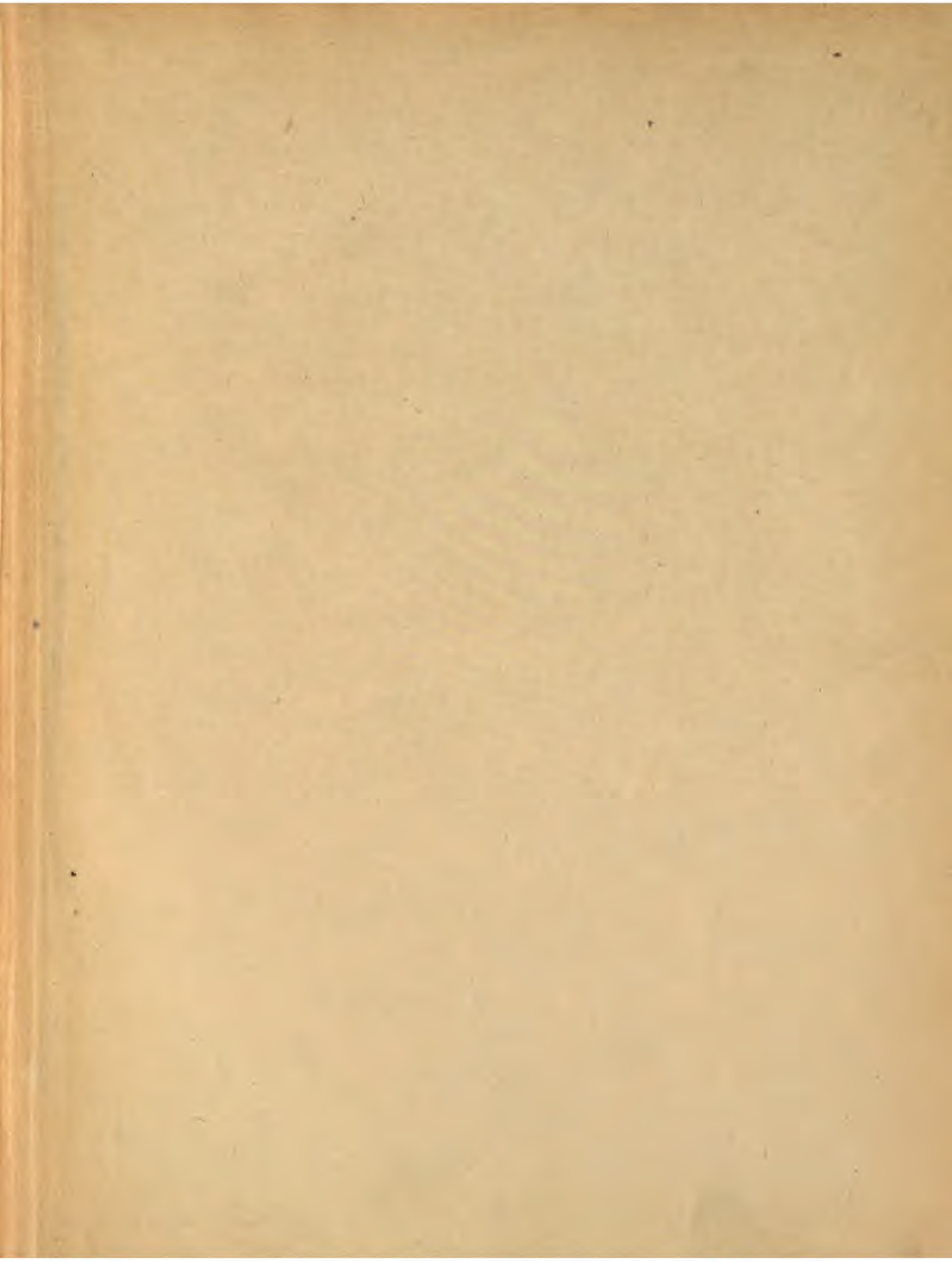


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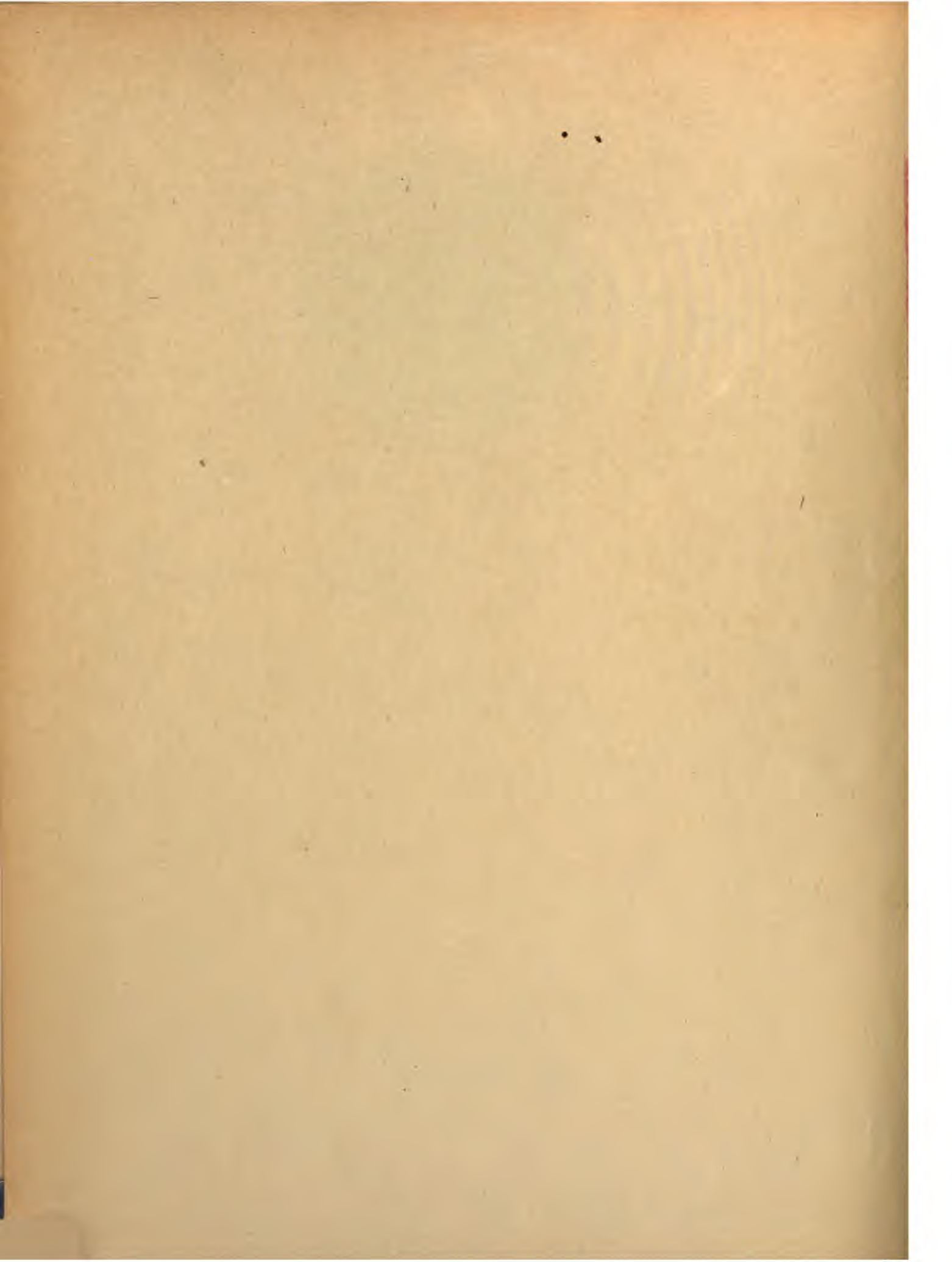
1918

MUSIC LIBRARY











*Book*

VOCAL SCORE  
**THE ISLE  
OF SPICE**

OR HIS MAJESTY OF NICOBAR  
**OPERA COMIQUE**



BOOK AND LYRICS BY  
**ALLEN LOWE**  
AND  
**GEO. E. STODDARD**

MUSIC BY  
**PAUL SCHINDLER**  
AND  
**BEN M. JEROME**



PUBLISHED BY  
**JOS. W. STERN & CO.**  
NEW YORK







0  
The Isle of Spice

OR

His Majesty of Nicobar!

OPERA COMIQUE  
IN THREE ACTS

*Book and Lyrics by.*

ALLEN LOWE *and* GEO. E. STODDARD

*Music by*

PAUL SCHINDLER *and* BEN. M. JEROME

Vocal Score { \$2.00 Net.  
7/6 Net.

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# THE ISLE OF SPICE

## CAST OF CHARACTERS

BOMPOPKA, 67th King of Nicobar.....	DAVE LEWIS
HAROLD KATCHALL, the hero of the Muddy Mack....	WILLIAM M. ARMSTRONG
COLLINS, a deserter from the U. S. S. "Roosevelt" .....	DENMAN MALEY
MACKINAW, his companion in arms.....	TOBY LYONS
KASHAN, an unfortunate Court Treasurer .....	JAMES C. MARLOWE
KONNER, his jealous brother .....	JOSEPH ALLEN
TARIC, a Regular Boxer .....	FRANK WITTER
SAM SNAP, Sergeant of Marines.....	ADRIAN BELLEVUE
TOM LONG, a busy Corporal.....	CALE MIDDLETON
TERESSA, the King's ward.....	FLORENCE HOLBROOK
KAMORTA, whose lease is almost expired .....	MAUD ALICE KELLY
ASBENA, the Ex-Empress of Nicobar .....	NETTIE BLACK
TRINKET, on a long lease as Queen.....	STELLA MAURY
Mustarda.....	Maud Sohike
Paprika .....	Carrie Seitz
Cayenna .....	Virginia Sidney
Peppara .....	Celia Sylvester
Anchovia.....	Dottie Baker
Saucanne.....	Florence Sylvester
Tobascone .....	June Lowery
Radisha .....	Gertrude Lennox
Snip .....	Ledyard Pope
Snap .....	Cleo Benoir

Ladies of Quality

Court pages

Army Flowers, Maidens of Nicobar, Uncle Sam's Marines and Men of Nicobar.

### *Synopsis of Scenery*

The Island of Nicobar is one of the Malayan group and is 265 miles square in extent.

ACT I—Exterior of the King's palace

ACT II—The Throne room

ACT III—The Tomb of Silence

*The Production Staged by*  
ALLEN LOWE

*Musical Director*  
PAUL SCHINDLER



# THE ISLE OF SPICE

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5  
**The Isle of Spice**  
or  
His Majesty of Nicobar.  
A Musical Comedy in Three Acts.

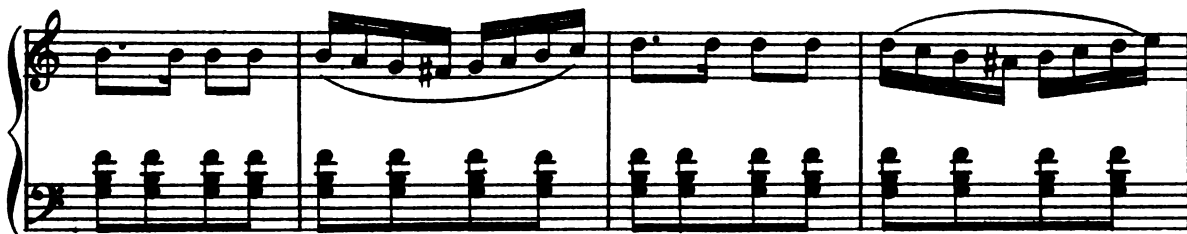
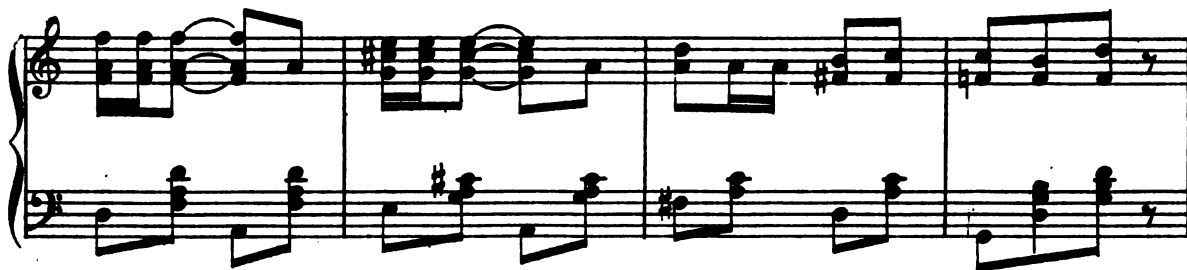
Lyrics by  
**ALLEN LOWE.**

**Opening Chorus.**

Music by  
**PAUL SCHINDLER**  
and  
**BEN. M. JEROME.**

**Allegro.**

Piano. *f*





## Chorus.

Nic-o - bar! fair Nic- o - bar! the fair- est Isle be - neath the sky!

The first system of the chorus consists of two staves. The top staff is for the vocal line, and the bottom staff is for the piano accompaniment. The vocal line begins with a treble clef and a key signature of one sharp (F#). The piano accompaniment begins with a grand staff (treble and bass clefs) and the same key signature. The music is in 4/4 time. The vocal line has a melody that rises and then falls, while the piano accompaniment provides a steady harmonic support with chords and moving lines in both hands.

Nic- o - bar! fair Nic- o - bar! Bless'd by the Sun who can - not die;

The second system continues the chorus. The vocal line and piano accompaniment follow the same pattern as the first system. The vocal line has a slight change in melody for the phrase "Bless'd by the Sun who can - not die;". The piano accompaniment continues with its harmonic support, featuring some chromatic movement in the bass line.

O' - rion bright! shine on thine own! Oh! blend on us thy light a - far! An

The third system concludes the chorus. The vocal line and piano accompaniment continue. The vocal line ends with a long note on "An". The piano accompaniment features dynamic markings: *ff* (fortissimo) and *p* (piano) in the first two measures, and *f* (forte) and *p* (piano) in the last two measures. The system ends with a final chord in the piano part.



o-men of thy good will send, to us thy slaves of Nic - o - bar.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are "o-men of thy good will send, to us thy slaves of Nic - o - bar." The piano accompaniment is written on two staves (treble and bass clefs) and features a steady eighth-note bass line and chords in the right hand. The system concludes with a double bar line.

Male Chorus.

We're gath-er'd here to welcome, give our no-ble King so grand, His

The Male Chorus section begins with a vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of one flat. The lyrics are "We're gath-er'd here to welcome, give our no-ble King so grand, His". The piano accompaniment is on two staves, featuring a steady eighth-note bass line and chords in the right hand. The system concludes with a double bar line.

safe re - turn we'll cel - e-brate, the fin - est in the land; We

The second line of the Male Chorus continues the vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef and a key signature of one flat. The lyrics are "safe re - turn we'll cel - e-brate, the fin - est in the land; We". The piano accompaniment is on two staves, featuring a steady eighth-note bass line and chords in the right hand. The system concludes with a double bar line.



love our King, his prais-es sing, We a - wait his quick re - turn; When

When  
he's a - far, we an-xious are, for he has mon-ey to burn.

he's a far, we an-xious are, for he has mon-ey to burn.



## Show Girls.

We've

come to greet our no-ble lord and mas-ter, as la-dies of the court it is our

pleas - ure; He's safe - ly braved all dan-ger and dis - as - ter, His

wel - fare deep with - in our heart we treas - ure; We've



come to greet our no - ble lord and mas - ter, as

la - dies of the court it is our pleas - ure; He's

safe - ly braved all dan - ger and dis - as - ter, His

*Agitato*

wel - fare deep with - in our hearts we treas - ure.

*Agitato.*



Piano introduction. The right hand features a melodic line with triplet figures. The left hand provides a steady bass accompaniment with a triplet eighth-note pattern.

Vocal and piano accompaniment. The vocal staves (Soprano & Alto, Tenor & Bass) are marked *rall.* and feature a melodic line with a final note marked with an accent (^) and the text "Ah!". The piano accompaniment includes a *f* (forte) dynamic marking and a *rall.* (rallentando) marking.

Vocal melody with lyrics. The lyrics are: "Nic-o-bar! fair Nic-o-bar! We sing thy praise and". The piano accompaniment continues with a steady bass line.



proud-ly hail our King's re-turn, long be his days! All

proud-ly hail our King's return, long be his days! Then we'll

give three cheers for our no - ble King! Three loud  
our no - ble



cheers will we give! — Make them ring and last, like a

*cresc.*

trum - pet blast, Long may Bom - pop - ka live!

Then we'll may Bom - pop - ka live! —



March Song.  
 Uncle Sam's Marines.  
 (Katchall and Marines.)

Tempo di Marcia.

Piano.

The piano accompaniment consists of four systems of staves. The first system begins with a forte (f) dynamic. The music is written in 2/4 time and features a key signature of one flat. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The second system includes a fortissimo (ff) dynamic marking. The third and fourth systems continue the melodic and harmonic development of the piece.

Katchall.

The Katchall section features a vocal melody line with the following lyrics: "We are Un - cle Sam's Ma - rines, We're Un - cle Sam's Ma - rines, We're". The music is written in 2/4 time and includes a mezzo-piano (mp) dynamic marking. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests.



out on shore pa - rade, To do his du - ty each man means, For  
proud to wear the blue. We'll trou-ble share and dan-gers dare To

no one is a - fraid; In u - ni-forms of blue and gold, We're  
home and coun-try true. For Un - cle Sam we'll do or die, Like

at our coun-try's call, If dan ger comes, we'll face the foe, No  
brave true heart ed tars, Our col - ors we will ne'er for - sake, We

mat - ter what be - fall.  
love the stripes and stars.

Tpts.



## Refrain.

To the trum-pet's call, \_\_\_\_\_ In line we fall, \_\_\_\_\_

— We fear no foe - man great or small; \_\_\_\_\_

— With beat of drum, \_\_\_\_\_ They'll hear us come, \_\_\_\_\_

B.D.

— We're there what-e'er be - fall; \_\_\_\_\_ With col - ors



gay, we'll march a - way, We act like

The first system of the musical score, measures 1-4. It features a vocal line in G major with a key signature of one sharp (F#) and a common time signature. The lyrics are "gay, we'll march a - way, We act like". The piano accompaniment consists of a right hand with chords and eighth notes, and a left hand with a steady eighth-note bass line.

brave true - heart - ed tars; To home and coun - try

The second system of the musical score, measures 5-8. The lyrics are "brave true - heart - ed tars; To home and coun - try". The piano accompaniment continues with the same rhythmic pattern, featuring chords and eighth notes in the right hand and a steady eighth-note bass line in the left hand.

ev - er true, We love the stripes and the

The third system of the musical score, measures 9-12. The lyrics are "ev - er true, We love the stripes and the". The piano accompaniment continues with the same rhythmic pattern, featuring chords and eighth notes in the right hand and a steady eighth-note bass line in the left hand.

1. stars. To the trumpets' stars. 2.

The fourth system of the musical score, measures 13-16. It includes a first ending (1.) and a second ending (2.). The lyrics are "stars. To the trumpets' stars. 2.". The piano accompaniment continues with the same rhythmic pattern, featuring chords and eighth notes in the right hand and a steady eighth-note bass line in the left hand. The system ends with a double bar line.



## Trio.

## Cupid is an Artful Rogue.

Teresa, Trinket and Kamorta.

Allegretto.

Piano. *mf*

Teresa.

King Cu-pid is on mischief bent,

Strange

Trinket.

Cu-pid is an art - ful rogue!

Kamorta.

Cu-pid is an art - ful rogue!

*p*



thoughts to mankind oft has sent, A

Cu-pid is an art - ful rogue!

Cu-pid is an art - ful rogue!

The first system of the musical score consists of four staves. The top staff is a vocal line with lyrics 'thoughts to mankind oft has sent, A'. The second and third staves are vocal staves with lyrics 'Cu-pid is an art - ful rogue!'. The bottom staff is a piano accompaniment with a treble and bass clef. The key signature has two flats (B-flat major), and the time signature is 4/4. The piano part features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

man who's bare-ly five feet high, For a maid-en o-ver six, does sigh, To

The second system of the musical score consists of four staves. The top staff is a vocal line with lyrics 'man who's bare-ly five feet high, For a maid-en o-ver six, does sigh, To'. The second and third staves are vocal staves with lyrics 'Cu-pid is an art - ful rogue!'. The bottom staff is a piano accompaniment with a treble and bass clef. The key signature has two flats (B-flat major), and the time signature is 4/4. The piano part continues with a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

whisp-er in her ear he'll try,

Ah! Cu-pid is an art - ful rogue!

Ah! Cu-pid is an art - ful rogue!

The third system of the musical score consists of four staves. The top staff is a vocal line with lyrics 'whisp-er in her ear he'll try,'. The second and third staves are vocal staves with lyrics 'Ah! Cu-pid is an art - ful rogue!'. The bottom staff is a piano accompaniment with a treble and bass clef. The key signature has two flats (B-flat major), and the time signature is 4/4. The piano part continues with a steady eighth-note accompaniment in the bass and a more melodic line in the treble.



## Refrain.

Ah! Cu - pid you are cru-el, Of that there's no de - ny - ing; You

Ah! Cu - pid you are cru-el, Of that there's no de - ny - ing; You

Ah! Cu - pid you are cru-el, Of that there's no de - ny - ing; You

The first system of the Refrain consists of three vocal staves and a piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The vocal lines are in a soprano, alto, and tenor range. The piano accompaniment is in the right and left hands, featuring a steady eighth-note bass line and a more melodic treble line.

dip your arrows deep in jest, And then you send them fly-ing; You

dip your arrows deep in jest, And then you send them fly-ing; You

dip your arrows deep in jest, And then you send them fly-ing; You

The second system of the Refrain continues the musical piece with three vocal staves and a piano accompaniment. The key signature and time signature remain the same. The vocal lines continue the melody from the first system, with the piano accompaniment providing harmonic support. The lyrics are repeated for each vocal part.



strangely mate us mor-tal folks, To most they come as sil - ly jokes, On

strangely mate us mor-tal folks, To most they come as sil - ly jokes, On

strangely mate us mor-tal folks, To most they come as sil - ly jokes, On

high and low, you lay the strokes, Cu-pid! you're an art - ful rogue!

high and low, you lay the strokes, Cu-pid! you're an art - ful rogue!

high and low, you lay the strokes, Cu-pid! you're an art - ful rogue!



# Kings Entrance.

*Tempo di Marcia.*

Piano. *ff*

Chorus.

SOPR. ALTO.

TENOR. BASS.

Hail Bom-pop-ka great-est man

who has ruled our gro-rious land Wel - come home a -



gain our King Roy - al - ty his prais - es sing Where brave men would

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef, and the piano accompaniment is written in two staves (treble and bass clefs). The key signature has one sharp (F#), and the time signature is 4/4. The lyrics are: "gain our King Roy - al - ty his prais - es sing Where brave men would".

of - ten swerve Great Bom - pop - ka holds his nerve None but men of

The second system of the musical score continues the vocal line and piano accompaniment. The lyrics are: "of - ten swerve Great Bom - pop - ka holds his nerve None but men of".

cou - rage dare Track the ti - ger to his lair Thus his prais - es

The third system of the musical score concludes the vocal line and piano accompaniment. The lyrics are: "cou - rage dare Track the ti - ger to his lair Thus his prais - es". The piano accompaniment ends with a forte (*ff*) dynamic marking.



we will sing As we wel - come back our king

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are "we will sing As we wel - come back our king". The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one sharp. The music is in 4/4 time and features a simple, rhythmic accompaniment for the vocal melody.

Loud - ly let our voic-es ring wel - come back our King Then we'll

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has the lyrics "Loud - ly let our voic-es ring wel - come back our King Then we'll". The piano accompaniment continues with the same rhythmic pattern, featuring a simple, rhythmic accompaniment for the vocal melody. The system ends with a double bar line.

give three cheers for our roy - al King  
Our roy - al

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line has the lyrics "give three cheers for our roy - al King" and "Our roy - al". The piano accompaniment continues with the same rhythmic pattern, featuring a simple, rhythmic accompaniment for the vocal melody. The system ends with a double bar line.



Three loud cheers will we give. Make them

The first system of the musical score. The vocal line (treble clef) contains the lyrics "Three loud cheers will we give. Make them". The piano accompaniment (bass clef) provides harmonic support with chords and moving lines.

The piano accompaniment for the first system, featuring a treble and bass staff. The bass line has a steady eighth-note pattern, while the treble staff has chords and some melodic movement.

ring and last like a trum - - pet blast Long

The second system of the musical score. The vocal line continues with the lyrics "ring and last like a trum - - pet blast Long". The piano accompaniment continues with similar harmonic patterns.

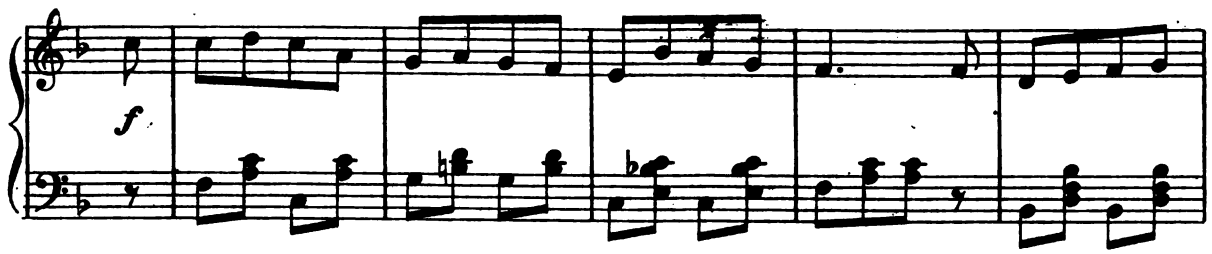
The piano accompaniment for the second system, continuing the harmonic and melodic lines from the first system.

may Bom - - pop - ka live.

The third system of the musical score. The vocal line contains the lyrics "may Bom - - pop - ka live.". The piano accompaniment continues with chords and moving lines.

The piano accompaniment for the third system, concluding the page with sustained chords in the treble and moving lines in the bass.





## Bompopka.

You talk a-bout your cir-cus Kings And li-on tam-ers grand Why  
 You talk a-bout your Stan-ley's and ex-plor-ers of great fame But

*p (lightly staccato)*

I can give them cards and spades And then beat out their hand The  
 none of them are in it With yours tru-ly hunt-ing game. A



man de-vour-ing ti-ger Has no ter-rors for your King For  
ti-ger once I tac-kled You could hear the peo-ple shout, When I

e - ven Tam-man - y I found was quite an ea - sy thing.  
ran my hand clear down his throat And turn'd him in - side out.

**Chorus.**

For e - ven Tam-man - y we found Was quite an ea - sy thing.  
He ran his hand clear down his throat And turn'd him in - side out.

For e - ven Tam-man - y we found Was quite an ea - sy thing.  
He ran his hand clear down his throat And turn'd him in - side out.



Refrain.  
Bompopka.

(Cho.) Bomp.

For I'm the sport ing King of Nic - o - bar Nic - o - bar My

*mp* *f* *mp*

(Cho.) Bom.

fame has spread a round near and far, Near and far. I've a

*f* *mp*

style that's all my own And I give the pro - per tone To the

(Cho.)

fash - ion plates at home In Nic - o - bar Nic - o - bar.

*mf* *ff*



# Scene and Ensemble.

## Entrance of Queen.

**Maestoso.**

**Piano.**

**Taric & Zaric:**

**Guards.**

Kow Tow to his maj-es - ty's wives! Kow Tow as you value your

Kow Tow to his maj-es - ty's wives! Kow Tow as you value your



lives! The wink of an eye or the slant of a lash At

lives! The wink of an eye or the slant of a lash At

The musical score for the first system consists of three staves. The top two staves are vocal parts, and the bottom staff is a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are "lives! The wink of an eye or the slant of a lash At". The piano part features a melodic line in the right hand and a bass line in the left hand, with triplets and slurs.

them and your head goes off like a flash; So do not try to flirt or mash with

them and your head goes off like a flash; So do not try to flirt or mash with

The musical score for the second system consists of three staves. The top two staves are vocal parts, and the bottom staff is a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are "them and your head goes off like a flash; So do not try to flirt or mash with". The piano part features a melodic line in the right hand and a bass line in the left hand, with triplets and slurs.

King Bom-pop-ka's wives! Kow Tow as you val - ue your lives!

King Bom-pop-ka's wives! Kow Tow as you val - ue your lives!

The musical score for the third system consists of three staves. The top two staves are vocal parts, and the bottom staff is a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are "King Bom-pop-ka's wives! Kow Tow as you val - ue your lives!". The piano part features a melodic line in the right hand and a bass line in the left hand, with triplets and slurs.



Moderato.

Trinket and Kamorta:

When

(Corni)

e'er we go to take a stroll, Like this we are at - tended And

if a glance we cast a - side, Our guards all look of - fend-ed; No

love but one, our lives haveknown, For from our child - hood fa - ted, The



King had chos-en in ad-vance And so with him we're mat-ed.

Trinket.

For in Ni - co - bar no choice you get, If \_\_\_

Kamorta.

you are in the roy - al set; The King will simply make his

*rall.* Both.

choice \_\_\_ and in the mat - ter you've no voice; While

*rall. -*



*a tempo*

those fair girls, A chance can take, For them had fortune pi-ty, How

they first learned the art of love, We'll tell you in this dit-ty:

Trinket: Her

first love was a college lad, Brave, hand-some, young and winning She



saw him at the foot-ball game, of love 'twas the be - gin-ning; He

rush'd the ball clean down the line, The Har-vard team de - feat-ed, Don't

blush my dear! you know quite well, He's in the front row seat-ed.



Kamorta.

No

gild - ed youth, this la - dy liked, For she was fond of

muscle; And all she cared for, was a man, Who could get out and

hus - tle; They are engaged to wed next June, When mar - riage vows en -



snarl 'em. You'll find them happy in a flat, Just ten by six in Harlem.

Tempo de Valse.

Trinket. She  
Kamorta. No



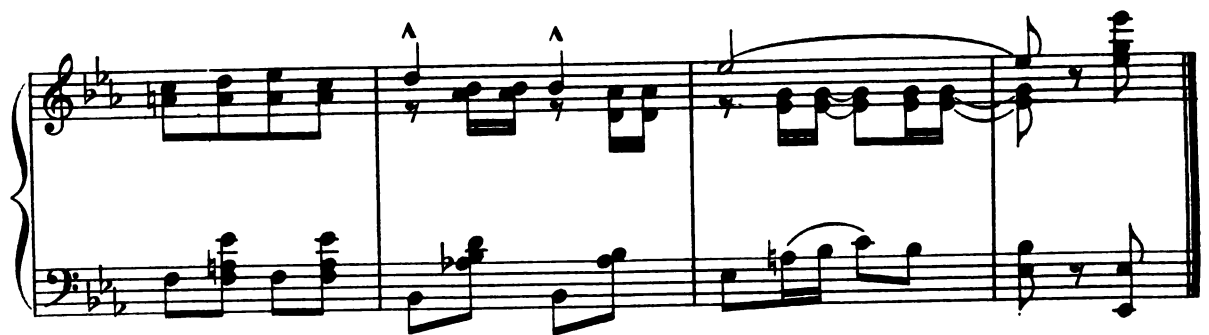
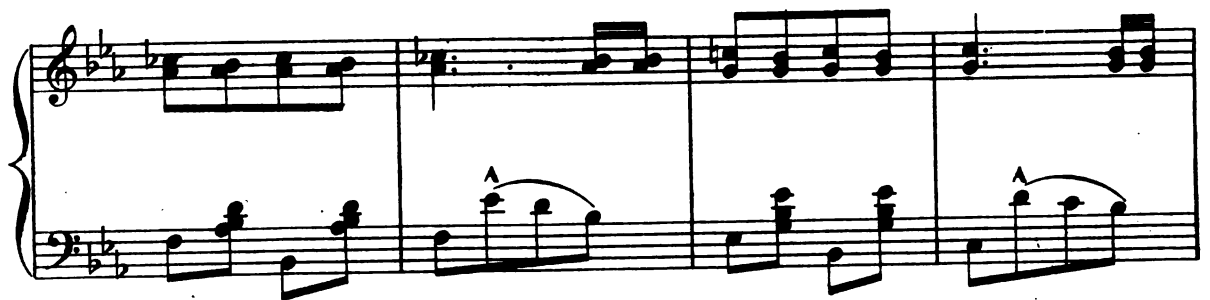
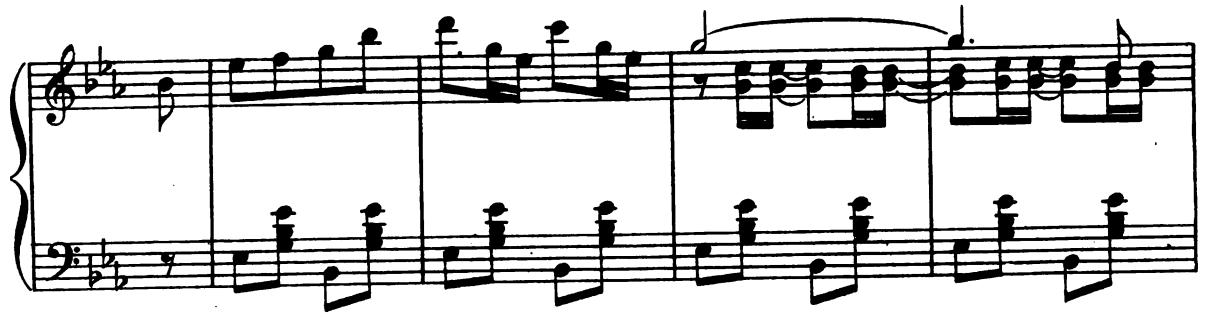
lives at home with her Ma-ma, For she is not yet twen-ty; She  
common work-ing man for her, She search'd the cir-cles up-per; Silk

is the joy of her Pa-pa, Of mon-ey she has plen-ty; She  
waists and diamonds in her mind, And ter-ra-pin for sup-per; Love

eats "force" from a sil-ver set, Mark'd "Ba-by" on the la-dle, I  
in a cot-tage sounds all right, But po-ver-ty's not fun-ny And

guess this lit-tle girl's first love Was gaz'd at from the cra-dle.  
so the man that she first lov'd, Was liv-ing on his mon-ey.







## Finale - Act I.

Isle of Spice.

Allegro maestoso.

Piano.

*ff*

SOPR. &amp; ALTO.

Chorus.

Hur - rah — for the strangers with-in our gates!

Hail! all

TEN. &amp; BASS



Hail! The men who can control the fates!

Hail! all Hail! For sure - ly has some luck-y star, Sent

them to us in Nic - o - bar; For sure-ly has some luck-y star, Sent



## Bompopka.

them to us in Nic - o - bar. For

The first system of the musical score for 'Bompopka.' features a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics 'them to us in Nic - o - bar. For' are written below the notes. The piano accompaniment is in bass clef, providing harmonic support with chords and single notes.

The second system continues the musical score. The vocal line and piano accompaniment are shown. The piano part includes some complex chordal textures and a melodic line in the right hand.

years, I've been called Bom - pop - ka the great, But luck - y I now must be

The third system of the musical score. The vocal line continues with the lyrics 'years, I've been called Bom - pop - ka the great, But luck - y I now must be'. The piano accompaniment provides a steady rhythmic foundation.

rat - ed; For when things looked worst, they turned up my trump, That for

The fourth system of the musical score. The vocal line continues with the lyrics 'rat - ed; For when things looked worst, they turned up my trump, That for'. The piano accompaniment features a prominent bass line.

## Collins and Mackinaw.

years, I have watched for and waited; We start - ed on Fri - day to

The first system of the musical score for 'Collins and Mackinaw.' The vocal line and piano accompaniment are shown. The lyrics 'years, I have watched for and waited; We start - ed on Fri - day to' are written below the notes.



**Sextette.**

**Trinket.** I — see — the star of fate,

**Kamorta.** I see the star of fate

**Teresa.** I see the star of fate

**Konner.** I see the star of fate

**Katchall.** I see the gleam — of the star of fate, — It

**Kashan.** I see the star of fate

**TRIN.** It — shines so clear, it

**KAM.** shines so clear, It

**TER.** shines so clear,

**KONN.** shines so clear, It

**KATCH.** shines — on our path - way clear,

**KASH.** shines so clear, It



TRIN. tells of hap - pi - ness to come To

KAM. tells of hap - pi - ness to come To

TER. Tells of hap - pi - ness,

KONN. tells of hap - pi - ness to come to

KATCH. Tells of hap - pi - ness,

KASH. tells of hap - pi - ness to come to

TRIN. all that we hold dear; Oh!

KAM. all that we hold dear; Oh!

TER. all that we hold dear, Oh!

KONN. all that we hold dear; Oh!

KATCH. all that we hold dear;

KASH. all that we hold dear; Oh!



TRIN. shed thy gen - tle beam on us! give

KAM. shed thy gen - tle beam on us! give

TER. shed thy gen - tle beam on us! thy gen - tle beam

KONN. shed thy gen - tle beam on us! give

KATCH. thy gen - tle beam!

KASH. shed thy gen - tle beam on us! on

TRIN. cour - age from a - far! And

KAM. cour - age from a - far! And

TER. from a - far! And

KONN. cour - age to us from a - far! And

KATCH. cour - age from a - far! cour-age give to us, from a - far!

KASH. us from a - far! cour-age give to us!



TRIN. send thine aid to Nic - o - bar! Oh!

KAM. send thine aid to Nic - o - bar! Oh!

TER. send thine aid to Nic - o - bar! Oh!

KONN. send thine aid to Nic - o - bar! Oh!

KATCH. send thine aid to Nic - o - bar! send thine aid — to us!

KASH. send thine aid to Nic - o - bar! send thine aid — to us!

TRIN. love - ly star! Oh! love - ly star! And send thine aid to Nic - o -

KAM. love - ly star! Oh! love - ly star! And send thine aid to Nic - o -

TER. love - ly star! Oh! love - ly star! And send thine aid to Nic - o -

KONN. love - ly star! Oh! love - ly star! And send thine aid to Nic - o -

KATCH. love - ly star! Oh! love - ly star! And send thine aid to Nic - o -

KASH. love - ly star! Oh! love - ly star! And send thine aid to Nic - o -

*molto marcato*



shout And a cheer give out for the - en - voys from the

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are "shout And a cheer give out for the - en - voys from the". The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one flat. The music is in 4/4 time. The vocal line starts with a half note "shout", followed by a quarter note "And", a quarter note "a", a half note "cheer", a quarter note "give", a half note "out", a quarter note "for", a quarter note "the", a half note "en -", a quarter note "voys", a half note "from", and a quarter note "the". The piano accompaniment provides harmonic support with chords and moving lines in both hands.

sun.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has a long note "sun." followed by a rest. The piano accompaniment continues with chords and moving lines in both hands.

The third system of the musical score continues the vocal line and piano accompaniment. The vocal line has a long note followed by a rest. The piano accompaniment continues with chords and moving lines in both hands.

The fourth system of the musical score continues the vocal line and piano accompaniment. The vocal line has a long note followed by a rest. The piano accompaniment continues with chords and moving lines in both hands.

The fifth system of the musical score continues the vocal line and piano accompaniment. The vocal line has a long note followed by a rest. The piano accompaniment continues with chords and moving lines in both hands.



Act II.  
Opening Chorus.

Allegro.

Piano.

*mf* *cresc.*

Girls

Oh!

*f* *f3*

won-der-ful En-voys from the Sun! we pray you! we pray you Show



more of the splen-did things you have done; we pray you! we

pray you such mar-vel-ous do-ings were ne'er seen be-fore your

mag-ic-al meth-ods, we sim-ply a-dore; Pray do us just one or two

lit-tle ones more! we pray you! we pray you! Chorus. Thy



Andante.

slaves in si-lent ad-mir - a - tion, The won-ders gaze at deep in

Andante.

awe; Thy fame has spread through-out the na - tion, Tho'

few thy do - ings saw; each hand is skilled in mag - ic



pow - er, Oh! roy - al sent from the Sun! No

Show girls.

mor - tal ev - er had such pow - er, Oh! do but one! Oh!

**Allegro.**

do not turn a - way! lend us thine ears! One more, if on - ly one, Oh!

**Allegro.**



Tempo I.

gra - cious sirs! *Chorus.* Oh! won - der - ful En - voys

*rall.* *ff*

from the Sun! we pray you! we pray you Show

more of the splen-did things you have donel we pray you! we



pray you such mar-vel - ous do - ings were ne'er seen be - fore your

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are "pray you such mar-vel - ous do - ings were ne'er seen be - fore your". The piano accompaniment is written on two staves (treble and bass clefs) with a key signature of one sharp. It features a steady bass line and a more active treble line with eighth and sixteenth notes.

mag-ic - al meth-ods, we sim-ply a dore; Pray do us just one or two

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are "mag-ic - al meth-ods, we sim-ply a dore; Pray do us just one or two". The piano accompaniment maintains the same rhythmic and melodic patterns as the first system, with a consistent bass line and a treble line that provides harmonic support.

lit - tle ones more! we pray you! we pray you!

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line lyrics are "lit - tle ones more! we pray you! we pray you!". The piano accompaniment continues with the same patterns, ending with a final chord in the bass line and a melodic flourish in the treble line.



# "Too-Hoo!- Too-Hoo!"

Trinket, Kamorta, Collins, and Mackinaw.

*Allegretto.*

Piano.

The piano introduction is in 6/8 time, featuring a melody in the right hand and a supporting bass line in the left hand. The key signature has two flats (B-flat and E-flat). The piece ends with a fermata on the final chord.

Trinket.

Four owls as wise, as wise could be, They opened a school in a  
For years the school did a bus' - ness great And the owls grew fat and

Kamorta.

Four owls as wise, as wise could be, They opened a school in a  
For years the school did a bus' - ness great And the owls grew fat and

Collins.

Four owls as wise, as wise could be, They opened a school in a  
For years the school did a bus' - ness great And the owls grew fat and

Mackinaw.

Four owls as wise, as wise could be, They opened a school in a  
For years the school did a bus' - ness great And the owls grew fat and

The vocal staves are arranged in four parts. Each part has a melody line and a piano accompaniment line. The lyrics are repeated for each part. The piano accompaniment is marked *mp* (mezzo-piano).

big oak tree, At vo - cal training, the fa - ther was good, While  
looked first rate, But one day a ra - ven came to town And the

big oak tree, At vo - cal training, the fa - ther was good, While  
looked first rate, But one day a ra - ven came to town And the

big oak tree, At vo - cal training, the fa - ther was good, While  
looked first rate, But one day a ra - ven came to town And the

big oak tree, At vo - cal training, the fa - ther was good, While  
looked first rate, But one day a ra - ven came to town And the

The vocal staves continue the melody and lyrics for the second verse. The piano accompaniment continues with the same pattern as the first verse.



mother ran scales and pre - pared the food; And two lit-tle owls, Like  
 wise owl school he turned up - side down; He was up - to-date And a

mother ran scales and pre - pared the food; And two lit-tle owls, Like  
 wise owl school he turned up - side down; He was up - to-date And a

mother ran scales and pre - pared the food; And two lit-tle owls, Like  
 wise owl school he turned up - side down; He was up - to-date And a

mother ran scales and pre - pared the food; And two lit-tle owls, Like  
 wise owl school he turned up - side down; He was up - to-date And a

well bred fowls Taught scholars to sing, As all good birds should, But they  
 big door plate, His busi - ness told To the peo - ple round; He

well bred fowls Taught scholars to sing, As all good birds should, But they  
 big door plate, His busi - ness told To the peo - ple round; He

well bred fowls Taught scholars to sing, As all good birds should, But they  
 big door plate, His busi - ness told To the peo - ple round; He

well bred fowls Taught scholars to sing, As all good birds should, But they  
 big door plate, His busi - ness told To the peo - ple round; He



on - ly knew one sim - ple lay, They practised it al - most ev - 'ry day: 'Twas said: "that singing with him was an art," To use bad grammar, would break his heart And no

on - ly knew one sim - ple lay, They practised it al - most ev - 'ry day: 'Twas said: "that singing with him was an art," To use bad grammar, would break his heart And no

on - ly knew one sim - ple lay, They practised it al - most ev - 'ry day: 'Twas said: "that singing with him was an art," To use bad grammar, would break his heart And no

on - ly knew one sim - ple lay, They practised it al - most ev - 'ry day: 'Twas said: "that singing with him was an art," To use bad grammar, would break his heart And no

*rall.*

always in rhyme And cor - rect in time And they sung it in this way:—  
gentleman true, Would say: Too-Hoo! Said this cit - y Ra - ven smart:

always in rhyme And cor - rect in time And they sung it in this way:—  
gentleman true, Would say: Too-Hoo! Said this cit - y Ra - ven smart:

always in rhyme And cor - rect in time And they sung it in this way:—  
gentleman true, Would say: Too-Hoo! Said this cit - y Ra - ven smart:

always in rhyme And cor - rect in time And they sung it in this way:—  
gentleman true, Would say: Too-Hoo! Said this cit - y Ra - ven smart:

*rall.*



## Refrain.

"Too - Hoo! Too-Hoo! Too - Hoo! Fa - ther owl would cry: "Too-  
 Fa - ther owl would cry!  
 Fa - ther owl would cry!  
 Fa - ther owl would cry!

The piano accompaniment consists of two staves. The right hand plays chords and single notes, while the left hand plays a bass line. A "Ped." marking with an asterisk is located below the left hand staff.

Hoo! Too-Hoo! Too - Hoo! Moth-er would re - ply: The children took up the  
 Moth-er would re - ply! children took up the  
 Moth-er would re - ply! children took up the  
 Moth-er would re - ply! children took up the

The piano accompaniment consists of two staves. The right hand plays chords and single notes, while the left hand plays a bass line. A "Ped." marking with an asterisk is located below the left hand staff.



same re-frain, Though the grammar, folks said: 'twas an er - ror plain; For to

same re-frain, Though the grammar, folks said: 'twas an er - ror plain; For to

same re-frain, Though the grammar, folks said: 'twas an er - ror plain; For to

same re-frain, Though the grammar, folks said: 'twas an er - ror plain; For to

whom, was cor-rect, Said the owls a-gain: Too - Hoo! Too-Hoo! Too - Hoo! —

whom, was cor-rect, Said the owls a-gain: Too - Hoo! Hoo! Hoo! —

whom, was cor-rect, Said the owls a-gain: Too - Hoo! Hoo! Hoo! —

whom, was cor-rect, Said the owls a-gain: Too - Hoo! Hoo! Hoo! —

*D.C.*



*Dance. Slowly and Gracefully.*



Duet.  
You and I.  
Teresa and Katchall.

Moderato.

Voice.

Piano.

*mf*

1. If I were a sim-ple coun-try maid \_\_\_\_\_ In -  
2. For love like — mine can nev-er die, \_\_\_\_\_ It

stead of an heir - ess grand, \_\_\_\_\_ Then dear, would  
is too — pure and true; \_\_\_\_\_ My heart is



you \_\_\_\_\_ To me be true \_\_\_\_\_ And care to claim my  
thine, \_\_\_\_\_ My love I pine, \_\_\_\_\_ But on - ly just for

(Katchall)

hand? \_\_\_\_\_ I swear by all the stars a - bove, I'd  
you; \_\_\_\_\_ When storms of win - ter - time draw nigh, I'll

love . you just the same, \_\_\_\_\_ My vow sin - cere, I  
whis - per low your name, \_\_\_\_\_ And hap - py we will

love you dear, 'Tis but your heart I claim. \_\_\_\_\_  
al - ways be, I love you just the same. \_\_\_\_\_



## Refrain.

(Both) *Lento.**a tempo*

To - geth - er well sail o'er the sea of

*Lento.* *a tempo*

love, You and I dear, — You and I; —

*Lento.* *a tempo*

For ev - er be true as the stars a -

bove, You and I dear, — You and I; — No



(Katchall)

mat - ter what oth - ers may say or may do, Tho'

This system contains the first line of the musical score. It features a vocal melody for Katchall in the upper staff and a piano accompaniment in the lower staff. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "mat - ter what oth - ers may say or may do, Tho'".

(Teresa)

dark clouds o'er - shad - ow, my love will be true, I'll

This system contains the second line of the musical score. It features a vocal melody for Teresa in the upper staff and a piano accompaniment in the lower staff. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "dark clouds o'er - shad - ow, my love will be true, I'll".

(Katchall)

(Both)

cling to thee close - ly, as I will to you, You and

This system contains the third line of the musical score. It features a vocal melody for Katchall in the upper staff and a piano accompaniment in the lower staff. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "cling to thee close - ly, as I will to you, You and".

I dear, — You and I.

This system contains the final line of the musical score. It features a vocal melody in the upper staff and a piano accompaniment in the lower staff. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: "I dear, — You and I.".



## Song.

## Peggy Brady.

Kamorta and Chorus.

Tempo di Valse.

Piano.

The musical score is written for piano and voice. It begins with a piano introduction in 3/4 time, marked 'Tempo di Valse'. The piano part features a waltz-like melody in the right hand and a harmonic accompaniment in the left hand. The vocal melody enters in the second system, with lyrics: 'Did you ev - er hear tell of a With Peg - gy I'd rove Through sweet lit - tle girl? Bra - dy was her name; wood - land and grove, Hap - py with my dear;'. The piano accompaniment continues throughout the vocal lines, providing a steady harmonic foundation. The score concludes with a final piano cadence.

Did you ev - er hear tell of a  
With Peg - gy I'd rove Through  
sweet lit - tle girl? Bra - dy was her name;  
wood - land and grove, Hap - py with my dear;

— Light - heart - ed and mer - ry, Her folks came from Ker - ry, So  
— At ev' - ning we'd roam T'wards my hap - py home, I'd



she was not to blame; She was bash-ful and  
whis - per in her ear; Though long years have

coy, But I was her boy And she al - ways be - haved like a  
flown Since I saw my own, My mem'-ry can nev - er grow

la - dy, She won all the hearts Of the lads in those  
sha - dy; No time can ef - face, The sweet look on the

parts, Did lit - tle Peg - gy Bra - -dy.  
face Of lit - tle Peg - gy Bra - -dy.



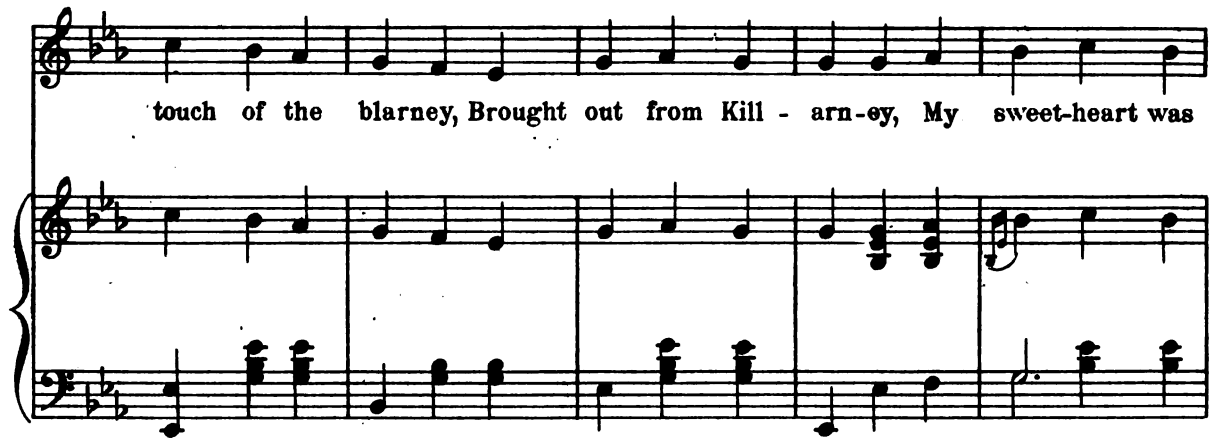
## Refrain.

Peg - gy Bra - dy Came from Coun - ty

Ker - ry; Her cheeks like a rose, a tilt to her

nose And lips with the bloom of the cherry; With a





touch of the blarney, Brought out from Kill - arn-ey, My sweet-heart was



al - ways a la - dy; ——— No one could be neat - er, Nor



ev - er be sweet-er, Than pret-ty Peg - gy Bra - -dy.



71  
Song.

# Take Me Home!

Kashan and Male Quartette.

Moderato.

Piano.

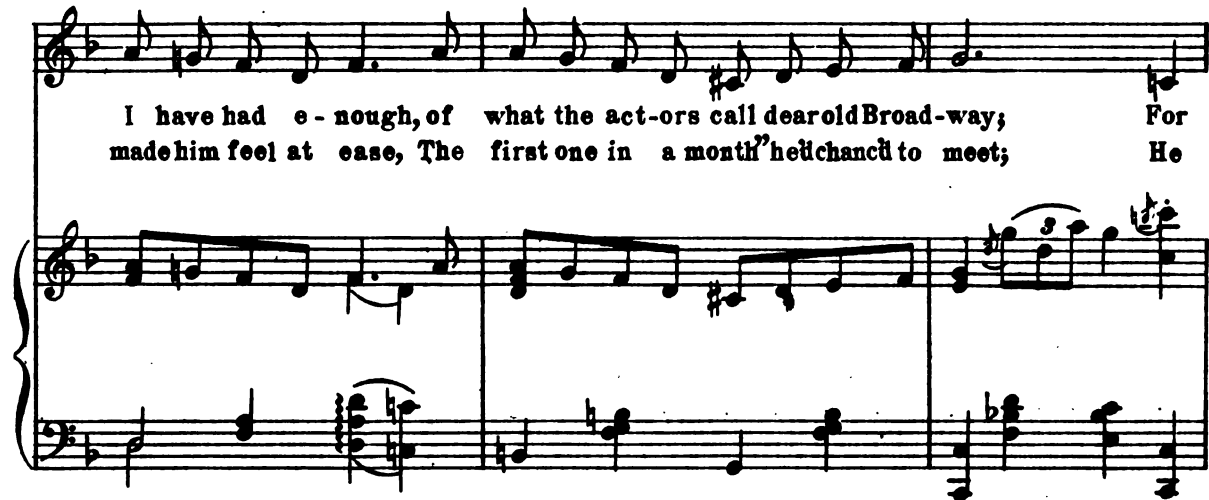
The musical score is written for a piano and a vocal quartet. It begins with a piano introduction in G major, marked 'Moderato'. The piano part features a flowing melody in the right hand and a supporting bass line in the left hand. The vocal part enters with the lyrics 'I'm tir - ed of the Wal - dorf and I A far - mer to the ci - ty came To'. The piano accompaniment continues with a steady rhythm, and the vocal lines are written in a clear, legible font. The lyrics are: 'hate Fifth Av - en - ue, It mat - ters not what oth - er peo - ple see the sights, you know! A gold brick sales - man met him on the say, My lot is far too hard to bear and street, He grasped his hand most heart - i - ly and'. The score is arranged in four systems, each with a vocal line and a piano accompaniment.

I'm tir - ed of the Wal - dorf and I  
A far - mer to the ci - ty came To

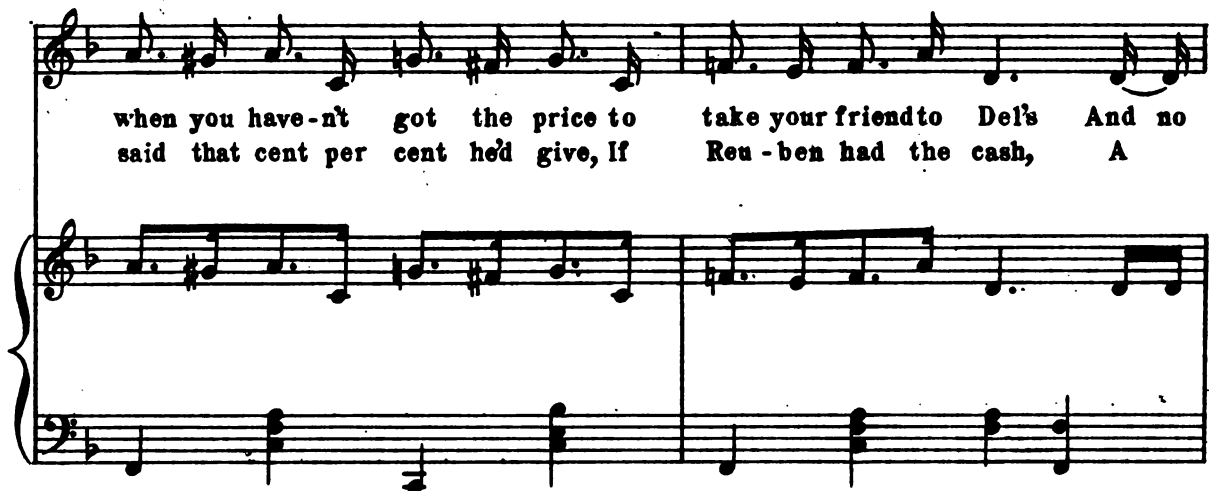
hate Fifth Av - en - ue, It mat - ters not what oth - er peo - ple  
see the sights, you know! A gold brick sales - man met him on the

say, My lot is far too hard to bear and  
street, He grasped his hand most heart - i - ly and

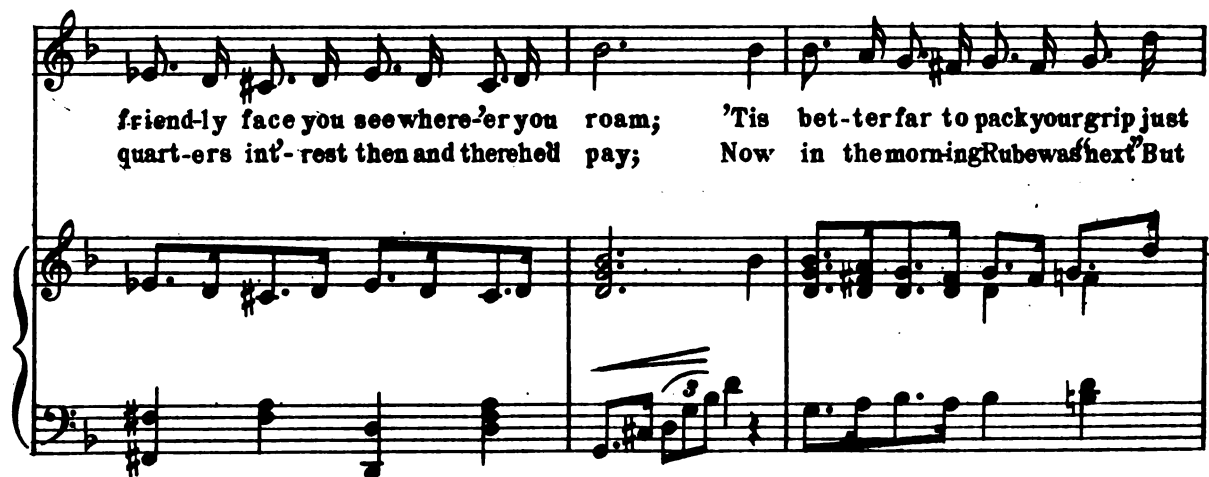




I have had e-nough, of what the act-ors call dear old Broad-way; For  
made him feel at ease, The first one in a month he'd chance to meet; He



when you have-n't got the price to take your friend to Del's And no  
said that cent per cent he'd give, If Reu-ben had the cash, A



friend-ly face you see where'er you roam; 'Tis bet-ter far to pack your grip just  
quart-ers int'-rest then and there he'd pay; Now in the morning Reu-ben was 'next' But



hop up-on a train And make a vis-it to your hap - py Home. —  
Bun-co Bill had flown, 'Twas sad to hear old Reu-ben's mourn-ful lay: —

## Refrain.

"Take me home! Take me home! Why did I leavemyhap-py

home, Oh! take me far a-way from the noise of old Broad-way, for I

mean it, when I say: "take me far a - way from Broadway?" —



74  
Song.  
Mercenary Mary.

Bompopka and Chorus.

Moderato.

Piano.

The piano introduction is written for a grand piano in G major (one sharp) and 2/4 time. It begins with a forte (f) dynamic. The right hand features a series of chords and eighth-note patterns, while the left hand provides a steady accompaniment of eighth notes. The piece concludes with a final chord in the right hand.

Bompopka.

The first line of the chorus is set to the melody. The piano accompaniment consists of chords and moving lines in both hands, supporting the vocal melody.

Ma - ry Anne was a know - ing lit - tle girl, Her  
Ma - ry Anne thought that she would join a show And

The second line of the chorus continues the melody. The piano accompaniment features more complex chordal textures and melodic lines.

range of know - ledge sim - ply was im - mense; —  
as she was de - ter - mined in her mind; — She



Ma - ry Anne was a kind of pol - ished pearl And  
took a train next morn - ing, for Ma - ry was not slow, As

she was full of plain good com - mon sense; \_\_\_\_\_ When  
one of eight she knew a place she'd find; \_\_\_\_\_ So

first a lad asked her to wed, Our Ma - ry sim - ply hung her head And  
when a man - ag - er she met And got a place in the oc - tette, Her



to the pret - ty boy she said, "You know! I love you hone - y, But  
mind on sa - la - ry was set, Not glo - ry for a min - ute; Be -

love will not sup - port us two; And though sweet - heart, I love you true, To  
fore a con - tract I will sign, I want to look at év - 'ry line, For

be in debt would make me blue; Are you pos - sess'd of mon - ey?"  
though its ve - ry nice to shine, I'll see what there is in it.

*poco rall.*

**Chorus.**

Ma - ry Anne was mer - ce - na - ry, Bus' - ness - like was



Ma - ry, ve - ry! Was a judge of diamond rings, For she

This system contains the first line of the musical score. It features a vocal melody in the treble clef and piano accompaniment in the grand staff (treble and bass clefs). The key signature has one sharp (F#). The lyrics are: "Ma - ry, ve - ry! Was a judge of diamond rings, For she".

knew the price of things, Did Ari - y fai - ry Ma - ry;

This system contains the second line of the musical score. The vocal melody continues in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are: "knew the price of things, Did Ari - y fai - ry Ma - ry;".

Anne was mercen-a - ry, To de - ny it sure-ly no one can; For a

This system contains the third line of the musical score. The vocal melody continues in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are: "Anne was mercen-a - ry, To de - ny it sure-ly no one can; For a".

pearl of price, on a high class plan, was Mer-cen-a - ry Ma - ry Anne.

This system contains the fourth line of the musical score. The vocal melody continues in the treble clef, and the piano accompaniment is in the grand staff. The lyrics are: "pearl of price, on a high class plan, was Mer-cen-a - ry Ma - ry Anne."



78  
Chorus.

Kow Tow! All Bow Low!

Chorus

Marziale. *Slowly. (pomposo)*

Kow Tow!

Piano

Marziale. *ff* *Slowly. pomposo*

All bow low to the King of Ni - co - bar! For

He is com-ing now in state, He is our guid-ing star, He's



loved through-out the na - tion, Wise in his leg - is - la - tion, For

he a-dorns his sta-tion, as King of Ni - co - bar, For

he a-dorns his sta-tion, As King of Ni - co - bar.

*ten.* *ff* *ten.*



## Show Girls.

Each maid - en

The first system of the musical score for 'Show Girls.' features a vocal line and a piano accompaniment. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment consists of a right hand with a series of chords and a left hand with a steady eighth-note bass line.

The second system of the musical score continues the vocal line with the lyrics 'heart, filled with an-tic-i - pa - tion, We wait to hear our Kings mel-o-dious'. The piano accompaniment continues with similar harmonic and rhythmic patterns.

The third system of the musical score continues the vocal line with the lyrics 'voice; To be a Queen, would fill us with e - la - tion, To-night Bom-'. The piano accompaniment continues with similar harmonic and rhythmic patterns.

The fourth system of the musical score continues the vocal line with the lyrics 'pop - ka makes an - oth - er choice; Ka - mor - ta as a roy - al'. The piano accompaniment continues with similar harmonic and rhythmic patterns.



spouse, — this ver - y night freed from her vows; Some maid - en

with her rank en - dows, — It might be me, — It might be

*cresc.*

me; Some maid - en with her rank en - dows, — It might be

me, — It might be me.



Chorus.  
Allegro.

82

No reas-on can there be, — That we can plain-ly see, Why

Allegro.

*f*

This system contains the first four measures of the chorus. The vocal line is in treble clef with a key signature of one sharp (F#) and a time signature of 8/8. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are: "No reas-on can there be, — That we can plain-ly see, Why". The tempo is marked "Allegro." and the dynamic is marked "*f*".

an - y of these maid-ens fair, Could not a-dorn the roy-al chair, Could

This system contains measures 5 through 8. The vocal line continues with the lyrics: "an - y of these maid-ens fair, Could not a-dorn the roy-al chair, Could". The piano accompaniment continues with chords and single notes.

not a - dorn the roy - al chair. Then

*rit.*

*poco rit.*

This system contains measures 9 through 12. The vocal line concludes with the lyrics: "not a - dorn the roy - al chair. Then". The tempo markings "*rit.*" and "*poco rit.*" are present. The piano accompaniment features triplets in the final measures.



*Slowly. (pomposo)*

Kow Tow! All bow low to the King of Ni - co -

*Slowly.*

*ff pomposo*

bar! For he is com - ing now in state, He

is our guid - ing star, He's loved through-out the

is our guid - ing star, He's loved through-out the

is our guid - ing star, He's loved through-out the



na - tion, Wise in his leg - is - la - tion, For

he a-dorns his sta - tion, as King of Ni - co - bar, ——— For

he a-dorns his sta - tion, As King of Ni - co - bar.

*rall.*

*rall.*

*ffrall.* *ff*



## Finale Act II.

*Tempo di Valse. Lento a tempo*

**Chorus.**

To - geth - er we'll sail o'er the sea of

*Tempo di Valse. Lento a tempo*

**Piano.**

*f*

*Lento*

*a tempo*

*Lento*

love, You and I dear, You and I. For

*Lento*



*a tempo*

ev - er be true as the stars a - bove, You and I dear,

*a tempo*

— You and I. — No mat - ter what oth - ers may.

say or may do, Tho' dark clouds o'er - sha - dow, my



love will be true, I'll cling to thee close-ly, as I will to

you, You and I dear You and I.

*Tempo di Marcia.*

*Tempo di Marcia.*

*Solo*

To the trum-pet call, In line we

rat ta ta ta ta ta



fall. \_\_\_\_\_ We fear no foe - man

rat ta ta ta ta ta

This system contains measures 1 through 3. The vocal line begins with a long note on 'fall.' followed by a melodic phrase on 'We fear no foe - man'. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a steady eighth-note bass line in the left hand. A fermata is placed over the piano accompaniment in measure 3.

great or small. \_\_\_\_\_ To the beat of

rat ta ta ta ta ta

This system contains measures 4 through 6. The vocal line continues with 'great or small.' followed by a melodic phrase on 'To the beat of'. The piano accompaniment maintains the same rhythmic pattern as the first system. A fermata is placed over the piano accompaniment in measure 6.



drum ————— They'll hear us come.

rat ta ta ta ta ta rat ta ta ta ta

What - ev - er may be - fall

Oh way down South in the

*unis.*



With co - lours gay we'll march a -  
land of cot - ton. rat ta ta ta ta ta.  
*unis.*  
Oh say can you

The first system of the musical score is in B-flat major (two flats). It consists of a vocal line and a piano accompaniment. The vocal line begins with a half note G4, followed by a quarter note A4, a quarter note Bb4, and a half note C5. The piano accompaniment starts with a half note G3, followed by a quarter note A3, a quarter note Bb3, and a half note C4. The lyrics are: "With co - lours gay we'll march a - land of cot - ton. rat ta ta ta ta ta. Oh say can you".

way. We act like brave true  
rat ta ta ta ta ta  
see

The second system continues the musical score. The vocal line has a half note G4, followed by a quarter note A4, a quarter note Bb4, and a half note C5. The piano accompaniment starts with a half note G3, followed by a quarter note A3, a quarter note Bb3, and a half note C4. The lyrics are: "way. We act like brave true rat ta ta ta ta ta see".



heart - ed tars, \_\_\_\_\_ To home and coun - try

rat ta ta ta ta ta

ev - er true, \_\_\_\_\_ We love the stripes

Oh way down South in the land of cot - ton.



Principals.

and the stars. \_\_\_\_\_ rat ta ta ta ta

Yan-kee doo-dle came to town. Tramp tramp

To the trum-pet call \_\_\_\_\_

The first system of the musical score for 'Yan-kee Doodle' features a vocal line with lyrics 'and the stars. \_\_\_\_\_ rat ta ta ta ta' and 'Yan-kee doo-dle came to town. Tramp tramp'. Below the vocal line is a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The piano part includes a melodic line in the right hand and a bass line in the left hand, with a crescendo marking.

ta rat ta ta ta ta ta

tramp the boys are march - - - ing.

in line we fall, \_\_\_\_\_ We fear no

The second system of the musical score continues the vocal line with lyrics 'ta rat ta ta ta ta ta' and 'tramp the boys are march - - - ing.'. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand, featuring a crescendo marking and a final flourish in the right hand.



rat ta ta ta ta ta

rat ta ta ta ta ta

foe - man great or small. To the fife and

This system contains the first vocal entry and piano accompaniment. The vocal parts enter with a rhythmic pattern of eighth notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

rat ta ta ta ta ta rat ta ta ta ta

rat ta ta ta ta ta rat ta ta ta ta

drum we hear them come

The second system continues the vocal parts with overlapping entries. The piano accompaniment includes a long melodic line in the right hand and a sustained bass note in the left hand.

This system concludes the musical piece on this page, featuring the final vocal entries and piano accompaniment. The piano part ends with a final chord in the right hand and a sustained bass note in the left hand.



ta

ta

Oh way down South in the

— what ev - er may be fall, —

The first system of the musical score. It consists of three staves: two vocal staves and one piano accompaniment staff. The key signature is B-flat major (two flats). The vocal staves have lyrics 'ta', 'ta', and 'Oh way down South in the'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The system ends with a long note in the vocal staves and a sustained chord in the piano.

Oh — say can you see —

land of cot-ton. rat ta ta ta ta ta rat ta ta ta

— with co - lours gay — we march a - way —

The second system of the musical score. It continues the vocal and piano parts. The vocal staves have lyrics 'Oh — say can you see —', 'land of cot-ton. rat ta ta ta ta ta rat ta ta ta', and '— with co - lours gay — we march a - way —'. The piano accompaniment continues with the same rhythmic pattern, including some triplet markings (indicated by a '7' over the notes). The system concludes with a final sustained chord in the piano.



— we are the brave true heart - ed Tars, \_\_\_\_\_

*unis.*  
ta we are the brave true heart - ed Tars, \_\_\_\_\_

*unis.*

— To home and coun - try ev - er true \_\_\_\_\_

— To home and coun - try ev - er true \_\_\_\_\_



— we love the stripes and the bars. —

— we love the stripes and the bars. —

The musical score is written for a song with lyrics about stripes and bars. It features two vocal parts (Soprano and Alto) and a piano accompaniment. The key signature is B-flat major (two flats). The tempo is marked with a quarter note. The lyrics are: "— we love the stripes and the bars. —". The piano accompaniment includes chords, arpeggios, and triplets. The score is divided into four systems. The first system contains the vocal parts and the piano accompaniment. The second system contains the vocal parts and the piano accompaniment. The third system contains the vocal parts and the piano accompaniment. The fourth system contains the vocal parts and the piano accompaniment. The piano accompaniment includes chords, arpeggios, and triplets. The score is written in a standard musical notation style.



Act III.  
Opening Chorus.

Isle of Spice;

**Maestoso.**

**Piano.**

**Chorus.**

From Nic - o - bar,—

**ff**



we ban - ish'd are, our free - dom lost by king's com -

The first system of the musical score consists of a vocal line and a piano accompaniment. The key signature is B-flat major (two flats). The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note Bb4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

mand; ————— We're sent to live —

The second system continues the musical piece. The vocal line has a whole rest for the first measure, followed by a half note G4, a quarter note A4, and a half note Bb4. The piano accompaniment includes a triplet of eighth notes in the right hand and a steady eighth-note bass line in the left hand.

Our days out here, in this de - sert - ed, drea - ry

The third system concludes the musical piece. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a half note Bb4. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand.



**Solo** **Tutti**

land; — Oh! sad and cru-el is our fate, For lib - er - ty each heart here

*p* *f*

— pines, — we are all in, — there's no es - cape, — Our race is

run; — Back to the mines! To the mines! To the



*Allegro moderato.*

mines!— Our race is run;— Back to the mines!

*Allegro moderato.*

**Guards**

For it is the roy-al de - cree, — That lock'd up you always will

be — And tho' we're sor - ry that 'tis so back, back to the mines, You



know you'll go, To the mines, the mines, To the mines, the mines, Back!

Back to the mines you gol To the mines, To the mines, Back

The mines, The mines,

*rall.* *Andante.*

back to the mines you gol If you have pit - y in your

*col voce* *p*



hearts,— Oh! heed — our deep la - ment-ing, — For grief like ours no joy im-

Collins.  
*agitato*

parts,— Oh! is — there no re - lent - ing? Be - ware how you be-have to

*agitato*

Guards. Mack.

us! — Be-have to you? — Behave to us! —

Collins.

Be - cause you know, there'll be a

Guards. *rall.* Mack.

"What's that?" he said: There'll be a fuss. *Quasi recit.* Collins.

fuss, — Far,

*rall.*



Mack. Collins.

far a-cross the roll-ing sea, Where floats the em-blem of the free, Our

Mack. Guards. Tutti.

"So have a care!" He said: be-ware! So

cry for aid will heed-ed be,

Tempo I.

have a care!

Guards. Our or-ders you see, are most

Tempo I.

plain, we'll read them all o-ver a gain, The King comes in an



hour or so, Then back to the mines, you know, you go; To the

mines, the mines, To the mines, the mines, Back back to the mines you go! To the

mines, To the mines, Back! back to the mines you go!

the mines! the mines!



# Come to My Heart!

(Katchall.)

**Voice.** *Moderato.*

**Piano.** *f*

*Andante moderato.*

1. The shades of evening gath-er  
2. Oh! if my lips could on - ly

*marcato ff* *p dim.* *p*

dear tell, And Sweet falls heart the dew; But  
tell, Sweet heart of minel How



sun-shine comes, when thou art near, My sweet heart  
all my hopes, in thee, dear dwell, Of love the

true; Thy voice is music's sweet-est tone, Ah!  
shrine, As moon-beams on the wa-ter bright, Shine

leave me dearest not a-lone, Come to my arms! my love! my  
o'er the rippling waves at night, Thy presence floods my heart with

own! My love! my own! my love! my own!  
light, My love! my own! my love! di-vine!



Refrain.  
Moderato.

Come to my heart! for I'm sad and lone - ly,

*p dolce*

when we're a part, I think of thee on - ly;

Thine is the light, my life can cheer, Thy

voice like mu - sic to my ear;



First system of the musical score. The vocal line (treble clef) contains the lyrics: "Come list - en to \_\_\_\_\_ my plead - - ing, dear! Come to my". The piano accompaniment (grand staff) includes the instruction *sempre cresc.* in the left hand.

Second system of the musical score. The vocal line (treble clef) contains the lyrics: "heartl\_\_\_\_\_ Come to my heartl\_\_\_\_\_". The piano accompaniment (grand staff) includes the instruction *f a tempo* in the right hand.

Third system of the musical score. The vocal line (treble clef) is empty. The piano accompaniment (grand staff) includes the instruction *p dim.* in the right hand.



## Song.

## Father's Always Talking in His Sleep.

Bompopka and Chorus of Ladies.

Piano.

1. When  
2. Pop  
3. Pop

Dad's a-wake, he nev-er boasts A-bout what he has done; But  
dreamt he built Ni-ag'-ra Falls, He first in-vent-ed beer; 'Twas  
dreamt the Post Of-fice was built, That Lip-ton won the cup; But

when a-sleep he thinks he is The best be-neath the sun; His  
he re-ceived the Ger-man Prince, When he came o-ver here; He  
both dreams were so fool-ish, that They wak-en'd Pa-pa up; He



dreams are ve - ry pleas-ant ones, then Pa - pa takes the cake But  
built the Cup de - fend-er yacht, With San - tos Du - mont flew, He  
thought that Pier-pont Mor-gan had Be - come his of - fice boy That

all his rich-es van-ish, when The old man is a - wake; He  
gave great aid, to George who wrote The "Sul - tan of Su - lu;" He  
Roosevelt in his Cab - i - net Found room for Ed - die Foy; Pop

talks of mil - lions in the bank, Of breakfasts topp'd with wine, He  
al - so wrote the great "Ben Hur" And first sang "Nan - cy Brown," Be -  
An - son once more in the game, Put Chi - ca - go in the race, While



mur-murs gen - tly in his sleep: "With Van - der - bilt I'll dine" I've  
 fore Miss Ca - hill came to fame Or Reu - ben came to town; Like  
 Pfef - fers' like, was once a - gain, Found guarding sec - ond base; He

giv - en Mar - shall Field his start, How Rus - sell Sage would weep, If he  
 Sou - sa he can lead a band, Com pose like Wag - ner too, 'Twas  
 thought six win - ners ev - 'ry day, He'd pick up - on the track, And

spent the mon - ey Pa - pa does, When talk - ing in his sleep.  
 he who first told Pe - ter Dunne Of Doo - ley - oo - ley oo.  
 if he did n't name them all, He'd get his mon - ey back.

*rall.*



## Chorus.

Fa - ther's al - ways talk - ing in his sleep,

Oh Oh Oh

The first system of the chorus features a vocal melody in treble clef and piano accompaniment in grand staff. The key signature has one flat (B-flat). The vocal line begins with a half note, followed by eighth notes, and ends with a quarter rest. The piano accompaniment consists of a continuous eighth-note pattern in the right hand and a bass line in the left hand. The system concludes with three measures of 'Oh' in the vocal line, each accompanied by a piano chord in the right hand and a bass note in the left hand.

Fa - ther slum - bers peace - ful - ly but deep; When

Oh Oh Oh

The second system continues the vocal melody and piano accompaniment. The vocal line has a half note, followed by eighth notes, and ends with a quarter rest. The piano accompaniment maintains the eighth-note pattern. The system concludes with three measures of 'Oh' in the vocal line, each accompanied by a piano chord in the right hand and a bass note in the left hand.

wak - en'd Fa - ther greets you With deep drawn sighs, He

The third system continues the vocal melody and piano accompaniment. The vocal line has a half note, followed by eighth notes, and ends with a quarter rest. The piano accompaniment maintains the eighth-note pattern. The system concludes with three measures of 'He' in the vocal line, each accompanied by a piano chord in the right hand and a bass note in the left hand.



stretch-es out his arms and says In such sur - prise: "I

The first system of the musical score. The vocal line is on a single staff with a treble clef and a key signature of one flat. The piano accompaniment consists of two staves (treble and bass clefs) with a grand staff bracket. The lyrics are written below the vocal staff.

saw so much, you spoil'd it When you o - pen'd wide my eyes, Say!

The second system of the musical score. The vocal line continues on a single staff. The piano accompaniment continues on two staves. The lyrics are written below the vocal staff.

was your Fa - ther talk - ing in his sleep."

The third system of the musical score. The vocal line continues on a single staff. The piano accompaniment continues on two staves. The lyrics are written below the vocal staff.



## Song.

## The Goo-Goo Man.

Mackinaw and Chorus.

Piano.

The piano introduction consists of two staves. The right hand plays a series of chords and eighth notes in a rhythmic pattern, while the left hand provides a bass line with chords and single notes. The key signature is one sharp (F#) and the time signature is common time (C).

The first line of the piano accompaniment for the chorus. It continues the rhythmic pattern established in the introduction, with the right hand playing chords and eighth notes, and the left hand playing a bass line with chords and single notes.

The second line of the piano accompaniment for the chorus. It continues the rhythmic pattern, with the right hand playing chords and eighth notes, and the left hand playing a bass line with chords and single notes. The phrase "ad lib" is written above the right hand staff.

Ter - ri - ble man, A - hang - ing a - round,  
 Its ear - ly now, For fruit they say,  
 Wind blows hard, The breeze is free,

The third line of the piano accompaniment for the chorus. It continues the rhythmic pattern, with the right hand playing chords and eighth notes, and the left hand playing a bass line with chords and single notes.



Creep - ing a - long and don't make a sound,  
 Last night through the park I chanced to stray,  
 Lad - ies they are, such a sight to see;

Lit - tle black boys, He's steal - ing a - round,  
 To my sur - prise, now I de - clare, I  
 It's a good thing, when the skirts fly high,

Call him the Goo - Goo man, So they say:  
 hap - pened to stum - ble right over a pair.  
 That the dust blows in - to the old man's eyes.



## Chorus.

Ter - ri - ble eyes, he's got Look - ing 'round,

Nail ye right to the spot, To the ground;

Yel - low spots in Goo - Goo's eyes,

All lit - tle coons, he'll hyp - no - tize;



Goo - Goo eyes, o - pen wide, Don't see me,

The first system of the musical score is in G major (one sharp). The vocal line consists of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

Where will I go? to hide 'Hind a tree;

The second system continues the melody and accompaniment. The piano part includes some triplet figures in the right hand.

Run just as fast as ev - er you can,

The third system shows a more active piano accompaniment with sixteenth-note runs in the right hand.

When you see the Goo - Goo man.

The fourth system concludes the piece with a final cadence. The piano part ends with a series of chords in the right hand.



## Finale Act III.

**Moderato.**

**Chorus.**

Ma - ry Ann was mer-ce - na - ry, Bus - ness

**Piano.**

like was Ma - ry ve - ry, Was a



judge of dia - mond rings; For she knew the price of things, Did

ai - ry fai - ry Ma - ry Ann was mer - ce - na - ry To de -

ny it sure - ly no one can; For a pearl of price on a



Tempo di Valse.

high class plan was mer-ce-na-ry Ma-ry Ann.

Tempo di Valse.

Peg - gy Bra - dy came from

Coun - ty Ker - ry, with cheeks like a rose a



tilt to her nose and lips with the bloom of a cher-ry

cher-

With a touch of the blar - ney brought out from Kil -

*Imitating bag pipes.*

- ry

lar - ney

My sweet-heart was al - ways a la - dy No

la - - dy No



one could be neat-er or ev-en be sweet-er than pret-ty

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat (B-flat). The lyrics are "one could be neat-er or ev-en be sweet-er than pret-ty". The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one flat. The melody is simple and follows the vocal line.

Peg - gy Bra - dy.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one flat. The lyrics are "Peg - gy Bra - dy.". The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one flat. The melody is simple and follows the vocal line.

The third system of the musical score features a piano accompaniment. The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one flat. The melody is simple and follows the vocal line.

The fourth system of the musical score features a piano accompaniment. The piano accompaniment is written in two staves (treble and bass clefs) with a key signature of one flat. The melody is simple and follows the vocal line.







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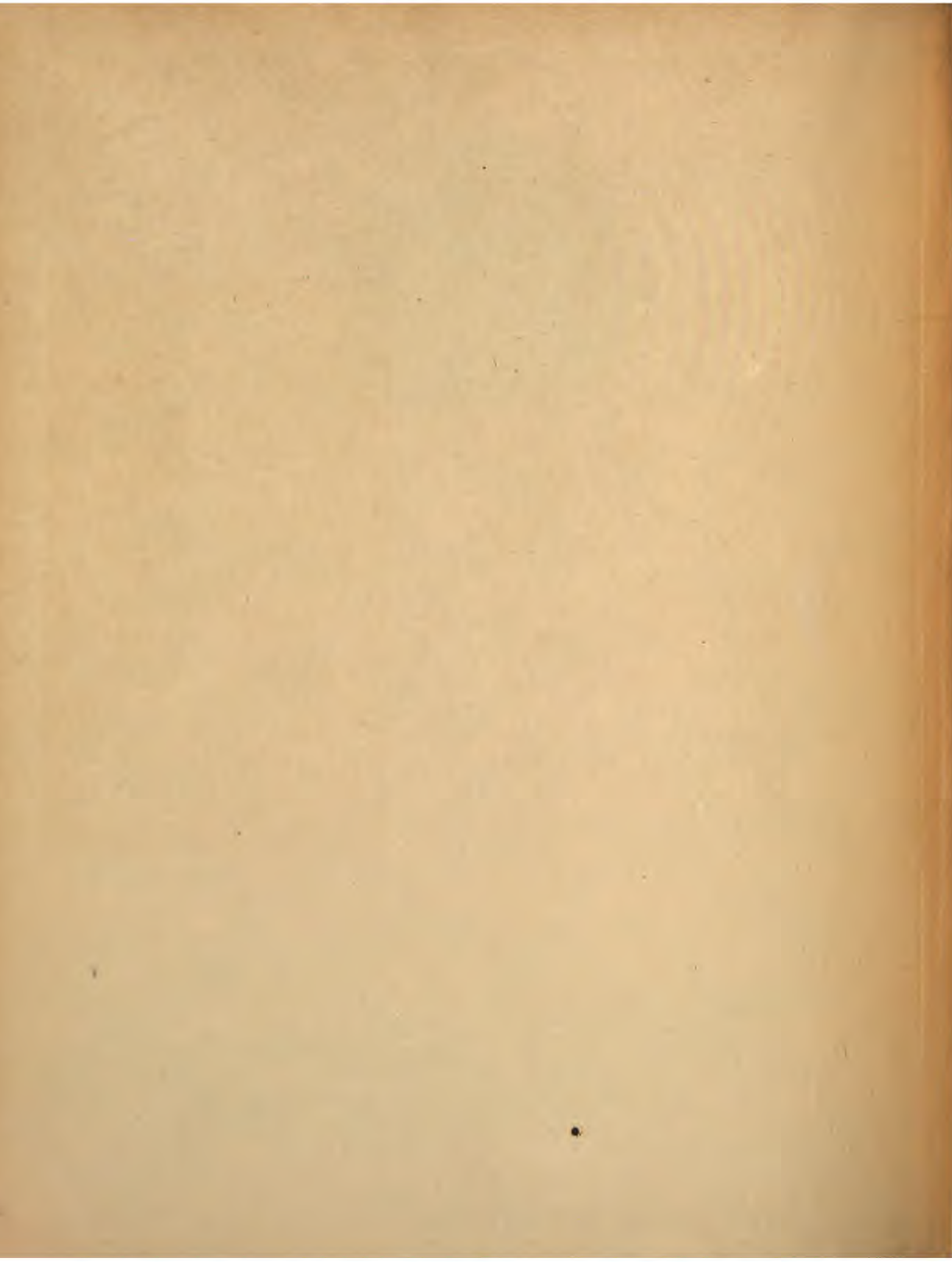
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